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THE PUBLISHER**

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WARREN'S SILKOTE
DULLO-ENAMEL





Harper's Bazar, New York

In this subject, the tint on the laid paper, the intensified color of the circle, and the line and color of the artist's etching combine to make an interesting study in technique. Reproduced in 150 screen half-tone from etching by E. M. A. Steinmetz.

Better Paper—Better Printing

WARREN'S SILKOTE

DULLO-ENAMEL



WITH A PRESENTATION OF
THE TECHNIQUE OF ILLUSTRATIONS

BOSTON

S. D. WARREN COMPANY

1920

Copyright, Life Publishing Co., New York



"HE'S COMING BACK"

A typical example of the use of line and wash by which Charles Dana Gibson obtains his color values.

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Advised 1-22-30 ELN

WARREN'S SILKOTE DULLO-ENAMEL



AMONG the several Warren Standard Printing Papers which have contributed in recent years to developing a distinct type of illustrations, Silkote has a prominent place. What has been accomplished on Warren's Silkote will furnish the best description of the paper and its general uses.

This paper has a non-reflecting surface but is capable of being printed with plates of finest details. Many kinds of merchandise illustrations, in which the high lights and details are important, have been strikingly rendered with backgrounds in black or solids and printed with rare intensity of color on Warren's Silkote. Such examples appear in catalogues of fine lace which have been made for important private collections. Another remarkable example of realistic printing on Silkote is a catalogue of women's white shoes, printed with exceptional detail in the leather and textile portions, accentuated by solid backgrounds.

Another interesting and well-established use of Warren's Silkote is in the making of house organs. For a number of years the *Wonolancet Way*, published by the Wonolancet Company, Nashua, New Hampshire, has been printed on Warren's Silkote. This magazine has contained a series of characteristic black-and-white illustrations, by F. G. Cooper, printed with admirable quality in line with intensity in blacks, giving the appearance of the original drawings on each individual page.

Many printers use Silkote for their own house organs. One issued by Roger Williams Press, Cleveland, contains illustrations in which delicate texture and detail are combined with intense backgrounds.

The Packard Motor Car Company, Detroit, recognized the advantage of Warren's Silkote as indicated by their large use of this paper for its

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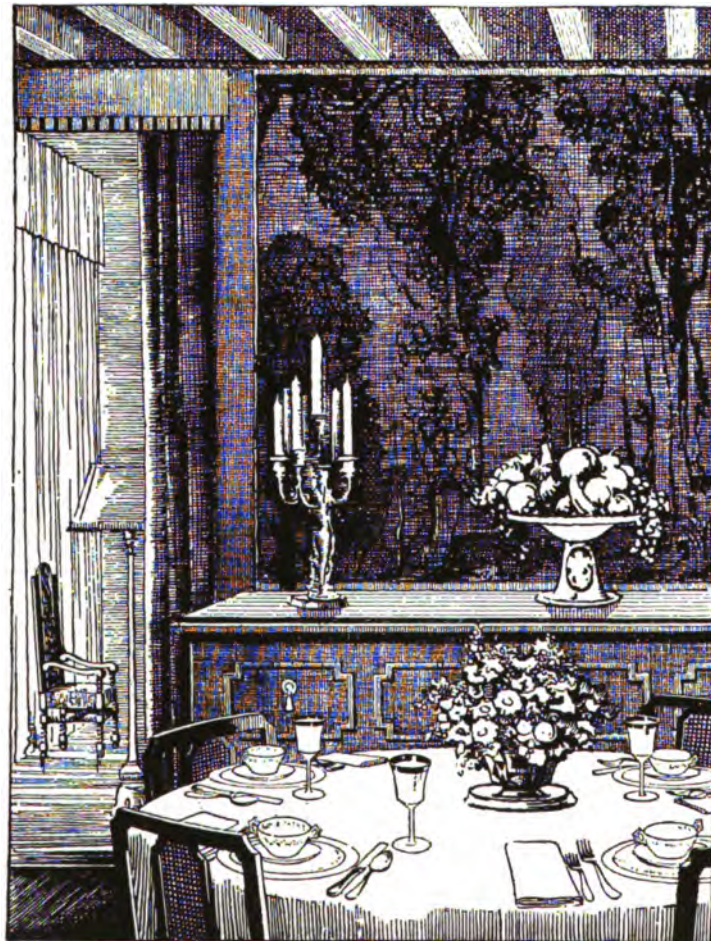
S. D. Warren Co

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Pen-and-ink drawings, such as these excellent examples from advertisements, have a strong color quality and print well upon nearly all papers. It should be noted, however, that these illustrations on Warren's Silkote have an effect closely approximating original drawings.



monthly publication, *The Packard*. This magazine is distinguished by a combination of photographic and mechanical illustrations. These illustrations of motors, gears, and other parts have a stereoscopic clearness.

In other Packard publications containing illustrations of body models, the depth and intensity of the fine finishes are very effectively brought out.

Warren's Silkote has had a notable use in children's books illustrated in colors. Many of these books represent the extreme of the artist's imagination in the use of rainbow and fairy-like colors. Reproductions in half-tones have been printed on Warren's Silkote with a smoothness and richness of color excelling the earliest work in this field reproduced by lithography. A further advantage in the use of Silkote lies in the legibility of the text when printed on this paper. It has the strength to stand up under continued handling, such as children's books receive. Examples of this kind of fine book-making with Warren's Silkote are the holiday publications and children's books published by P. F. Volland Company, Chicago.

For illustrated work in combination with text, Warren's Silkote contributes to economies in manufacture and to quality in result.



A SUGGESTION FOR THE ARRANGEMENT OF A RECEPTION AND EXHIBIT ROOM OF A PRINTING OFFICE

A design by Charles S. Wenck, Boston, having direct interest to many in this era of improved offices as well as for the technique of the drawing.

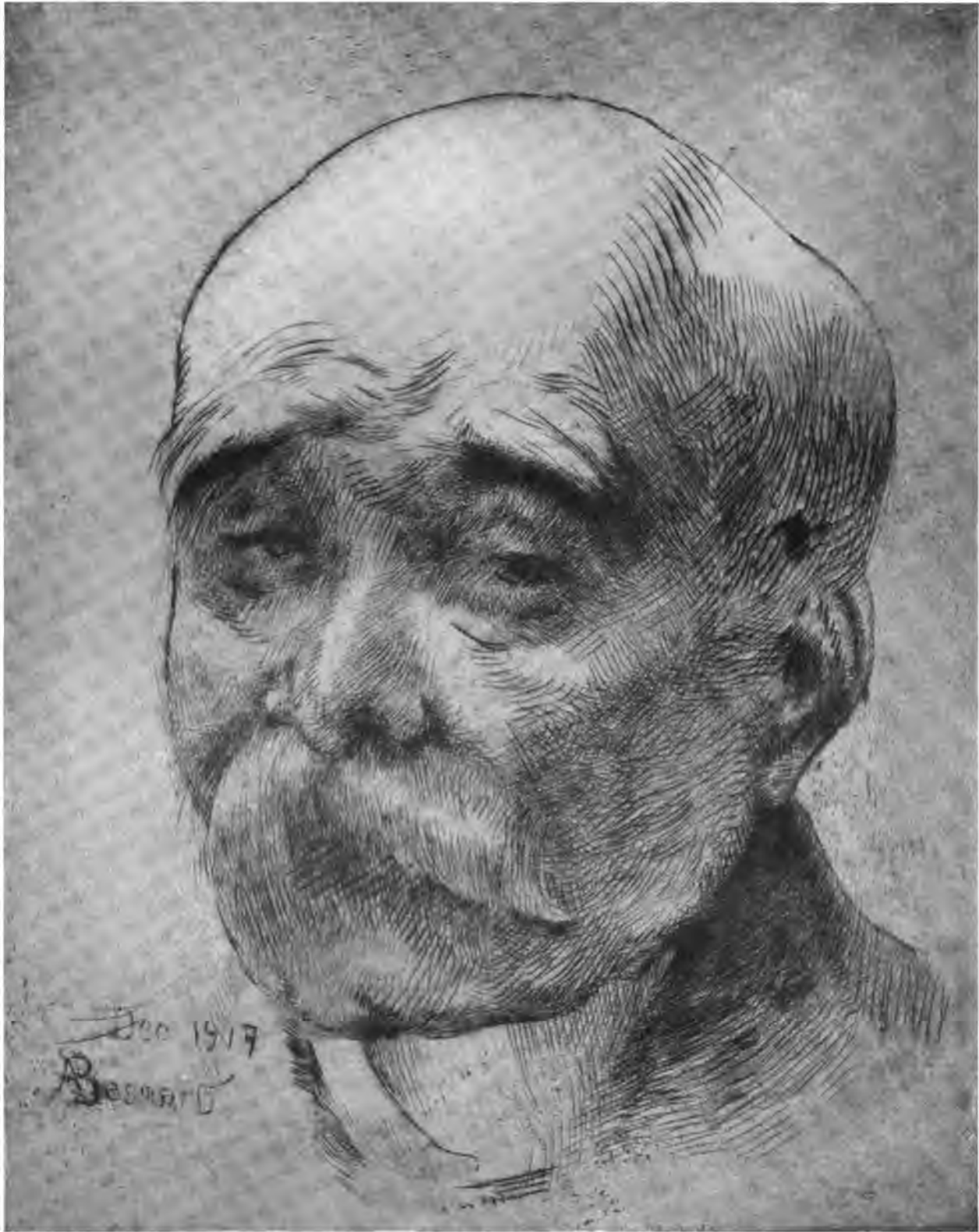
THE TECHNIQUE OF ILLUSTRATIONS



THE personality which enters into any form of human endeavor is of the greatest appeal. The artist records and interprets great facts in nature more clearly than the literal photograph. The decorative and imaginative architecture of the Piranezi etchings will always be of paramount interest to the designer. The Holbein, Dürer, and Bewick engravings will always have high honor in the achievements of the graphic arts. The same element of human interest attaches to the best technique in present-day work. The finely made book of many great public projects, in historical research, or in commemoration of important events, takes its measure from the habits and technique of those who make the illustrations. In the popular periodicals and fiction, vogue and sentiment are depicted by illustrations having technique of an equally popular and temporary character.

Every art is now so fully the supplement of all social and commercial life that there are few limitations upon the adaptations of all periods of rendering to requirements of today. Classic ornament of the Renaissance, the wonderful technique in the great periods of etching and engraving, and of the capabilities in water-color and oils are now applied to renderings in the modern graphic arts.

The almost unlimited possibilities in modern photographic work have in turn done much to minimize the value of the human element. Early work was largely an exact representation of the technique of craftsmanship. Today work may be many times reduced, broken by screens, or supplemented by color blocks in such a way as to entirely change the scale and color value of the original. Those who prize technique most should look well to the method and scale of reproduction in order to retain the value as fully as possible.



Vanity Fair, New York

GEORGES CLÉMENCEAU, PREMIER OF FRANCE

A characteristic etching by the first of living French painters, Albert Besnard, the distinguished head of the Académie de France in Rome. Reproduced in 150 screen half-tone, from the original etching.

The accompanying illustrations are shown especially for their respective technique. These will serve as reference for different periods, and for the specification of new work to be rendered in various classes of etchings, architectural and other renderings, and for direct photographic reproduction from various forms of brush work.



"THE HOME YOU HAVE LONGED FOR"

One of a series of illustrations by Harvey Hopkins Dunn, New York and Philadelphia, for the national campaign of Arkansas Soft Pine. In his delineation, Mr. Dunn has made use of a decorative technique, effective in creating an atmosphere of both sentiment and interest in what might otherwise be a commonplace subject.



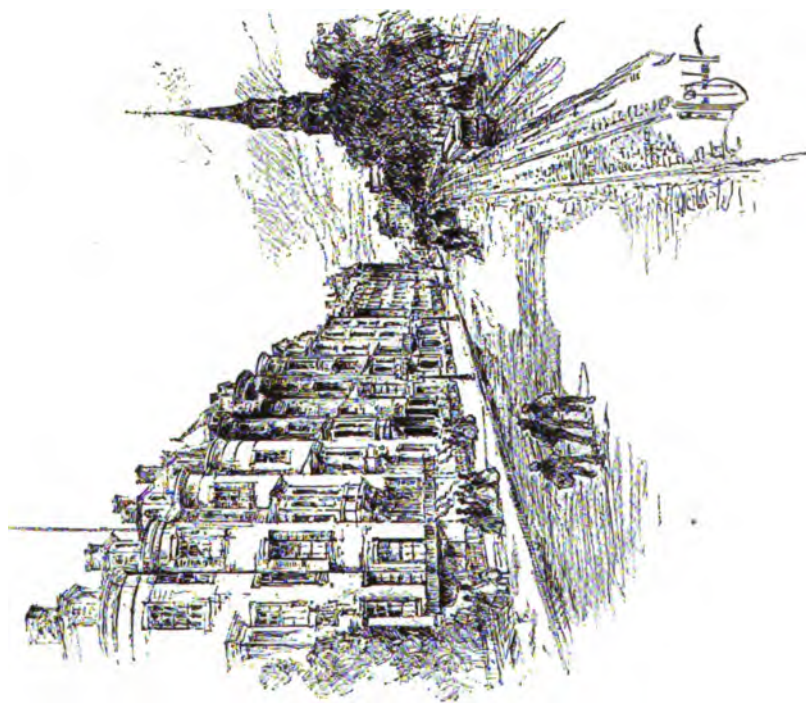
"THE FUTURE AND ENEMY MUSIC"

From drawing by Franklin Booth for *Harper's Bazar*, to illustrate an article having the above title. Its remarkable tonal values and the method of rendering are well representative of Mr. Booth's individualism in his illustrating.

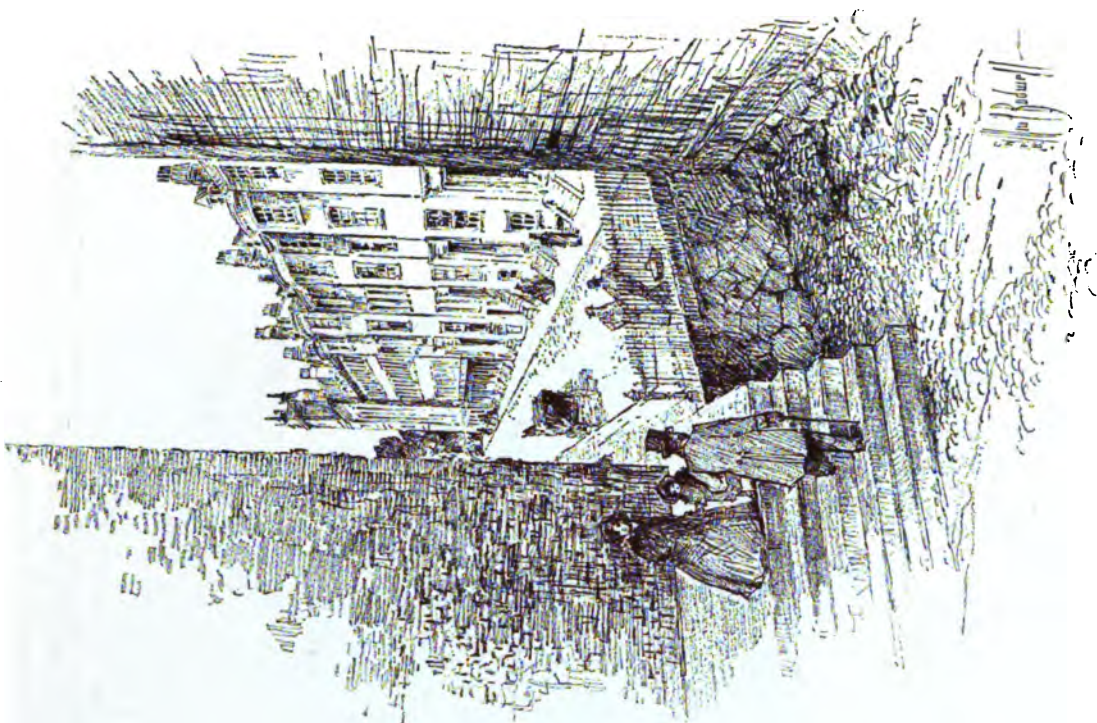


"GLIMPSE THROUGH THE PORTICO COLUMNS"

From drawing by Birch Burdette Long, for "Views of the Massachusetts Institute of Technology."
Reproduced in high-light half-tone.



The above illustrates Boylston Street as a residential section in 1875. At the right is Temple Court in 1860, now Temple Place.



Sketches of historical subjects such as these by Wm. P. Bodwell for the Old Colony Trust Company have the maximum pencil-like quality when printed on Warren's Silkote.



"BACK TO PEACE CLOTHES"

From painting by James Montgomery Flagg for Alfred Decker & Cohn Co.,
demonstrating the compelling interest of figure grouping.



Warren's Standard Printing Papers

Cameo Plate Coated Book	Printone
Cameo Plate Post Card	Artogravure
Cameo Cover	Library Text
Lustro Superfine Coated Book	Olde Style
Warrentown Coated Book	Cumberland Super Book
Cumberland Coated Book	Cumberland Machine Book
Silkote Dullo-Enamel	Warren's India

THE WARREN SERVICE LIBRARY—VOLUME I

PRINTERS and advertisers have in the Warren Service Library the material to lay out new work and to show how it will appear when finished. Specifications for the production of work similar to this volume, except for such variations as may be made in end leaves and cover papers, are as follows:

48 pages Warren's Silkote Dullo-Enamel, 25 x 38 — 80 lb.

Type used in the exhibit pages is Goudy Old Style.

Illustrations from lead-moulded, steel-faced electrotypes of 150 line half-tone engravings.

Ink, Eagle Silkote Black, No. 7647.

Sewed and trimmed to 9½ x 12½.

Board sides in full paper binding, end leaves drawn on.

The blank pages in this volume are perforated, and they can be used as the exact specification of stock required; as a sample of stock on which a quotation is made; for engraver's proofs on the exact stock to be used; for making dummies any size up to 8½ x 12 inches.

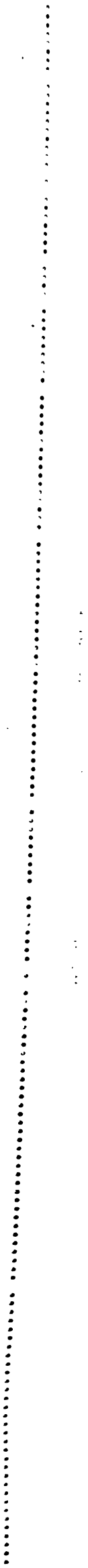
STOCK SIZES AND WEIGHTS OF WARREN'S SILKOTE DULLO-ENAMEL

Size and weight	Basis 25 x 38	Size and weight	Basis 25 x 38	Size and weight	Basis 25 x 38	Size and weight	Basis 25 x 38	Size and weight	Basis 25 x 38
*25 x 38 — 70		*28 x 42 — 86	70	28 x 44 — 104	80	*32 x 44 — 119	80	*35 x 45 — 133	80
*25 x 38 — 80		*28 x 42 — 99	80	28 x 44 — 117	90	32 x 44 — 133	90	38 x 50 — 140	70
*25 x 38 — 100		28 x 42 — 111	90	*32 x 44 — 104	70	*35 x 45 — 116	70	38 x 50 — 160	80
26 x 29 — 56	70								

*These items are also carried in India

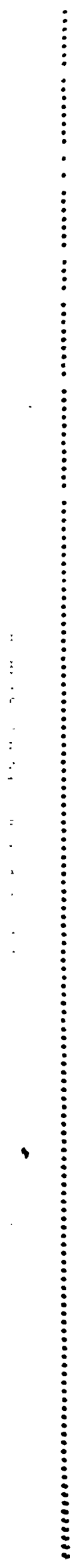
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Baltimore, Md.	D. L. Ward Company	Newark, N. J.	Henry Lindenmeyr & Sons
Boston, Mass.	The A. Storrs & Bement Co.	New Haven, Conn.	The A. Storrs & Bement Co.
Buffalo, N. Y.	The Alling & Cory Co.	New York City	Henry Lindenmeyr & Sons
Chicago, Ill.	J. W. Butler Paper Co.	New York City (Export)	National Paper & Type Co.
Cincinnati, Ohio	The Diem & Wing Paper Co.	Omaha, Neb.	Field-Hamilton-Smith Paper Co.
Cleveland, Ohio	The Petrequin Paper Co.	Philadelphia, Pa.	D. L. Ward Co.
Columbus, Ohio	The Diem & Wing Paper Co.	Pittsburgh, Pa.	The Alling & Cory Co.
Dallas, Texas	Southwestern Paper Co.	Portland, Me.	C. M. Rice Paper Co.
Detroit, Mich.	Butler-Detroit Co.	Portland, Ore.	Endicott Paper Co.
Grand Rapids, Mich.	Central Michigan Paper Co.	Richmond, Va.	D. L. Ward Co.
Hartford, Conn.	Henry Lindenmeyr & Sons	Rochester, N. Y.	The Alling & Cory Co.
Houston, Texas	Southwestern Paper Co.	St. Louis, Mo.	Mississippi Valley Paper Co.
Jacksonville, Fla.	Antietam Paper Co., Inc.	St. Paul, Minn.	Nassau Paper Co.
Kansas City, Mo.	Missouri-Interstate Paper Co.	San Francisco, Cal.	Pacific Coast Paper Co.
Los Angeles, Cal.	Sierra Paper Co.	Seattle, Wash.	Mutual Paper Co.
Louisville, Ky.	The Diem & Wing Paper Co.	Springfield, Mass.	The Paper House of New England
Lynchburg, Va.	Caskie-Dillard Co., Inc.	Washington, D. C.	D. L. Ward Co.
Memphis, Tenn.	Taylor Paper Co.	London, England	Lindenmeyr & Johnson Paper Co., Ltd.
Milwaukee, Wis.	Standard Paper Co.	Australia (Brisbane, Melbourne, Sydney)	B. J. Ball, Ltd.

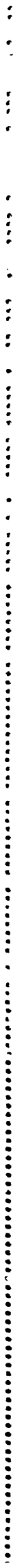




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WATER SUPPLY OF THE STATE OF TEXAS



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WARRANTS FOR THE ARREST OF THE DEFENDANT IN THE MATTER OF THE PEOPLE VS. JAMES EARL RAY, JR. 25 x 38--80 13

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WARRIN & SILVERSTEIN, DIMITRIY ENAMEL 25 x 38 - 30 US

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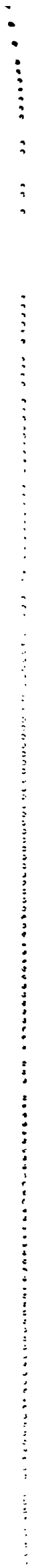
WARRING, S. R. 1972. D. L. ENAMEL. CR. SE-EC. 14

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